

AN
ESSAY
ON THE
ART OF ACTING;
IN WHICH, THE
Dramatic Passions
ARE

PROPERLY DEFINED AND DESCRIBED,
WITH

Applications of the Rules peculiar to each,
and selected Passages for Practice.

THE WHOLE SO TREATED AS TO AFFORD AN ACTOR, OR
SPEAKER, EASY PRINCIPLES FOR ACQUIRING A
POWER TO PLEASE AN AUDIENCE, AND TO GIVE
THE INTELLIGENT READER THE clearest IDEA
OF A JUDICIOUS THEATRICAL PERFORMER.

By the late A. HILL, Esq;

Now first revised, and separately published,

With an ANALYSIS, whereby the Manner in which any
particular Passion is to be expressed may be instantly seen,
with References to its Definition, &c.

TO WHICH IS PREFIXED,

The ACTOR's EPITOME: A POEM.

By the above AUTHOR.

*Weak of themselves are what we Beauties call,
It is the MANNER which gives Strength to all.*

CHURCHILL.

LONDON:

Printed for J. DIXWELL, No. 148, St. Martin's Lane,
near Charing Cross.

[PRICE ONE SHILLING AND SIX-PENCE.]

THE 105-7-98-2

Y A

HARVARD COLLEGE LIBRARY
FROM
THE BEQUEST OF
EVERT JANSEN WENDELL
1918

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

THE 105-7-98-2

ADVERTISEMENT.

THE editor of this ingenious, though small tract on the Art of Acting, will not insist so much on the utility of it as naturally presents itself at this time, when a critical judgment of the stage business being in high esteem in conversation, and a desire of acquiring ability for that walk in life, give ample room for such a production. He is persuaded the public will derive great satisfaction in the perusal of it; especially, as now presented to them—the substance of the work is drawn into an analysis for the instantaneous expression of any particular passion, and the Actor's Epitome (a valuable Poem, by the same author), being prefixed; which, it is presumed, are no inconsiderable appendages.—And as there is not the least doubt of a general approbation of the author's labors, the editor fully trusts the candid with a republication of this Essay on the Art of Acting, more for the facilitating of improvement therein, than in expectation of any pecuniary return.

September 18,

1779.

ADVERTISEMENT

THE Editor of this paper, though fully
 trust on the part of his readers, will not
 be found to be the author of a work of
 such high merit as the one, upon a critical
 judgment of the high talents being in
 high esteem in the nation, with a desire
 of seeing the author for that work in the
 country, and even for that a production. He
 is persuaded the public will derive great
 benefit from the perusal of it: especially, as now
 frequent to them—the judgment of the work
 is drawn into an analysis for the instant—
 means expression in any particular position,
 and the author, Epitome, a valuable work,
 by the same author, being printed, which
 is in progress, and an indispensable appen-
 dages—thus as there is not the least doubt of
 a general approbation of the author's labors,
 the Editor trusts the public will with a re-
 publication of this Essay on the Art of AB-
 sing, more for the facilitating of improve-
 ment: that, thus in expectation of any po-

CHAS. D. BROWN

Sept 1840
 1770

T H E

ACTOR'S EPITOME.

IF comprehension best can pow'r express,
And that's still greatest which contains the less ;
No rank's high claim, can make the player's small,
Since acting each, he comprehends them all.

Off, to due distance, half the stalking train !
Blots of a title, your low tastes profane !
No dull, cold moulder shares the actor's plea.
Rightly to *seem*, is transiently to *be*.

Arduous the task, and asks a climbing brain,
A head for judgment, and a heart for pain ;
Ere sense impress'd, reflects adopted forms,
And changeful nature shakes with borrow'd storms.

Ten strong-mark'd passions, signs external bear,
And stamp assum'd distinctions on the play'r ;
Joy, Grief, Fear, Anger, Pity, Scorn, and Hate,
Wonder, Shame, Jealousy, and Love's soft weight.

These

These, when he paints, did he but first conceive,
 Each, on his fancy, would its image leave;
 Thence, ductile fibres catch th' expressive spring,
 And the eyes dart it, and the accents ring.

You, who would JOY's triumphant pride express,
 What most you wish, imagine you possess.
 Strait flames th' idea to the kindling eye,
 And every nerve, in concord, braces high;
 Treading on air, each joint a soul displays;
 The looks, all, lighten; and the limbs, all, blaze.

But you, who act unhoping GRIEF's distress,
 Touch fancy, with some home-felt wretchedness.
 Then, slack'ning nerves the loose impression take;
 Each sad look sickens; the shock'd spirits break;
 Dim falls the faded eye; the steps drag, slow,
 And ev'ry heedless gesture heaves with woe.

FEAR is but active grief, avoiding pain,
 Yet flies, too faintly, and avoids, in vain:
 While stagnate spirits, thick'ning as they spread,
 O'er the cold heart crawls slow the living lead.
 What, tho'the eye's prompt ray keen lightning dart!
 'Tis fruitless:—loos'ning fibres lame the heart.

ANGER is pride provok'd beyond control,
 When some felt insult fires the smarting soul:
 Then

THE ACTOR'S EPITOME

7

'Then the will's warmth, repelling fancy'd shame,
Strings the nerves hard, and bids the eye balls flame;
Then marks of menace, air, and face deform;
And short, thick breathings, paint the in-felt storm.

PITY is active sense of alien grief;
Think some dear, dying suff'rer begs relief:
Aidful idea springs to succor woe,
And ev'ry quiv'ring sinew learns to glow;
While mild, as sighing saints, the sadd'ning face,
Clouds into anguish, with relenting grace.

SCORN is cold anger, careless and at ease,
Calm sense of wrongs, too harmless to displease,
Bold, in undoubted safety, 'twould disclaim
Defiance, and with proud remissness, flame.
Now smiles, now frowns; yet, both with eye serene,
And lets the nerves play loose, with painless spleen.

HATRED is fullen fury, long retain'd;
'Tis willing mischief, warily restrain'd:
This to paint strong, the back-braced nerves should
toil,
In fetter'd strain, and heave in curv'd recoil;
While, with impatient frown, th' averted eye
Shuns the loath'd object, it disdains too nigh.

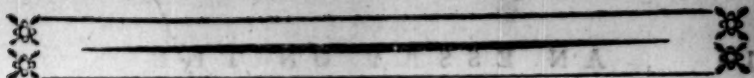
Pain-seeking JEALOUSY feels doubtful rage,
Which trustful pity struggles to assuage:

Thence,

Thence, frets uncertain pain, with pensive glow,
 And look, and action, share divided woe.
 Sad, in the face, the heart's felt softness reigns,
 While each tugg'd sinew angry vengeance strains.

WONDER is curious fear—Suppose, by night,
 Some pale, met spectre cross'd the moon's dim light!
 Sudden, the back'ning blood, retreating swift,
 Swells the press'd heart; each fibre fails to lift;
 Lost, in short pause, arrested motion lies,
 And sense climbs, doubtful, to the straining eyes.

LOVE is, at once, intense and slack desire:
 There, hope inflames, while reverence cools the fire.
 Fear of repulse, bold sense of joy withdraws;
 Sighs in each accent; ev'ry movement awes—
 Soft, earnest looks blush o'er th' inclining face,
 And sinewy transport borrows shade from grace.



A N
E S S A Y
O N T H E
A R T O F A C T I N G.

THE first dramatic principle (and it must always be uppermost in a good actor's memory, if he hopes to reach perfection in his business) is the following :

To act a passion well, the actor never must attempt its imitation, till his fancy has conceived so strong an image, or idea, of it, as to move the same impressive springs within his mind, which form that passion when it is undesign'd and natural.

This is an absolutely necessary, and the only general rule. And let no actor apprehend it over difficult. The *practice* of

B.

it

it shall be laid down clearly; and it will be found extremely easy and delightful, both in study and execution. And the truth of its *foundation*, that it is wholly built on nature, is evident beyond dispute, upon examining its effects, in this deduction, from their causes.

First, The imagination must conceive a *strong idea* of the passion.

Secondly, But that idea cannot *strongly* be conceived, without impressing its own form upon the muscles of the *face*.

Thirdly, Nor *can* the look be muscularly stamped, without communicating, instantly, the same impressions to the muscles of the *body*.

Fourthly, The muscles of the body (braced or slack, as the idea was an active or passive one), must, in their natural, and not-to-be-avoided consequence, by impelling or retarding the flow of the animal spirits, transmit their own conceived sensation to the sound of the *voice*, and disposition of the *gesture*.

And this is a short abstract of the art, in its most comprehensive and reduced idea.

But

But there must follow *applications* of the general rule, by particular references, for the practical use of the actor.

And, first, it should be noted, that there are only *ten* dramatic passions; that is, passions which can be distinguished by their outward marks, in action; all others being relative to, and but varied degrees of, the foregoing.

These are the ten dramatic passions:

JOY, GRIEF, FEAR, ANGER, PITY,
SCORN, HATRED, JEALOUSY,
WONDER, LOVE.

And now, for application of the rule to each of these in its particular distinction; *in which an actor will be fully prepared for the expression of either, or all, of the above passions.*

APPLICATION I.

Of JOY.

DEFINITION.

JOY is Pride, possessed of Triumph.

IT is a warm and conscious expansion of the heart, indulging a sense of present
B 2 pleasure,

pleasure, and comparing it with past affliction : It cannot, therefore, be expressed without vivacity in look, air, and accent.

But it will be proper, for distinguishing the modes of representing this, and every other passion, to consider their effect on speeches, wherein that particular passion governs, which is about to be attempted by the speaker.

And, for ever, let it be the first and chief care of an actor who aspires to shine in his profession, to discover where, in all his characters, the author has intended any change of passions. For, unless the passion is first known, how is it possible it should be painted ?

Joy, for instance, is the passion, in the following transport of *Torrismond*.

—————“ Oh heaven ! she pities me.

“ And pity, still, fore-runs approaching love ;

“ As lightning does the thunder.—Tune your harps,

“ Ye angels ! to that sound : and thou, my heart !

“ Make room—to entertain the flowing joy !

When the actor has discovered, that the passion in this place is *joy*, he must not, upon any account, attempt the utterance of one single word, till he has first compelled

pelled his fancy to conceive an idea of joy. And it would be his natural, though most difficult way, to endeavour the effacement of all note, or image of himself, and forcibly bind down his fancy to suppose, that he is, really, *Torrismend*—that he is in love with *Leonora*, and has been blessed, beyond his hope, by her kind declaration in his favor.

But there is a shorter road to the same end, and it shall, in due place, be shewn him. When he believes himself possessed of such an idea of joy, that would not fail to warm a strong conception; let him not imagine the impression rightly hit, till he has examined both his face and air, in a long, upright, looking glass; for *there*, only, will he meet with a sincere and undeceivable test of his having strongly enough, or too slackly, adapted his fancy to the purpose before him.

If, for example, his brow, in the glass, appears bent, or cloudy, his neck bowing, and relaxed, his breast not thrown gracefully back, and elate; if he sees his arm swing languid, or hang motionless, his
back-

back-bone reposed, or unstrained, and the joints of his hip, knee, and ankle, not strong-braced, by swelling out the sinews to their full extent. All, or any of these spiritless signs, in the glass, may convince him, that he has too faintly conceived the impression: and, at once, to *prove* it, to his own full satisfaction, let him, at that time, endeavour to speak out, with a voice as high raised as he pleases, he will find, that, in that languid state of muscles, he can never bring it to sound *joy*: no, not though the sense of the words were all rapture; but, in spite of the utmost possible strain upon his lungs, his tone will be too fullen, or too mournful, and carry none of the music of sprightliness. But if, on the contrary, he has hit the conception exactly, he will have the pleasure, in that case, to observe, in the glass, that his forehead appears open, and raised, his eye smiling, and sparkling, his neck will be stretched and erect, without stiffness, as if it would add new height to his stature; his breast will be inflated, and majestically backened; his back-bone erect, and all the joints of
his

his arm, wrist, fingers, hip, knee, and ankle, will be high-strung and braced boldly. And *now*, if he attempts to speak *joy*, all the spirit of the passion will ascend in his accents, and the very tone of his voice will seem to out-rapture the meaning.

As to the *reason* of all this, it is as clear as the consequence. For these are nature's own marks and impressions on the body, in cases where the passion is produced by involuntary emotions.—And, when natural impressions are imitated exactly by art, the effect of such art must seem natural.

But, because difficulties would arise, in the practice of so strong a conception, before fancy is become ductile enough to assume such impressions at will (as in the instance of *joy*, now before us), the actor, taking the *shorter road*, above promised him, may help his defective idea, in a moment, by annexing at once, the *look* to the *idea*, in the very instant, while he is bracing his nerves into springiness: for so, the image, the look, and the muscles, all concurring *at once*, to the purpose, their effect will be
the

the same, as if each had succeeded another progressively.

To convince himself of the natural truth of these principles, he has nothing to do but, first, to speak the foregoing example of joy, with his look grave, or idle, and his nerves eased or languid; and immediately afterwards repeat the same speech, with a smile of delight in his eye, with his joints all high-braced, and his sinews extended—his own ear will become his acknowledged instructor.

APPLICATION II.

Of GRIEF.

DEFINITION.

GRIEF is Disappointment, void of Hope.

IT is a mournful and unstruggling resignation of defence, to apprehension of calamity: and therefore must require, to express it rightly, a sad look, careless air, and voice unraised, and indolent.

For a speech, wherein this melancholy reverse of the foregoing passion is expressed,
to

to the wish of an actor, we may borrow a second time from the same *Torrismond*.

- “ But, I have been in such a dismal place !
 “ Where joy ne’er enters, which the sun ne’er cheers,
 “ Bound in with darkness, overspread with damps,
 “ Where I have seen—if I could say, I saw—
 “ The good old king—majestic, ev’n in bands !
 “ And, ’midst his griefs, most venerably great !
 “ By a dim, winking lamp, that feebly broke
 “ The gloomy vapors, he lay, stretch’d along,
 “ Upon th’unwholsome ground, his eyes cast low ;
 “ And, ever and anon, a silent tear
 “ Stole down, and trickled from his aged cheek.”

A speaker, who would distress his imagination into a complete assumption of the sorrow expressed in these lines, will first consider, that *grief* being a passion the most opposite in nature to joy, his look, that was before enlivened, must, now, in a moment, take a mournful and declined impression. His muscles must fall loose, and be unbraced into the habit of languor. And, then, no sooner shall his nerves have formed themselves to this lax disposition, for complying with the melancholy demand of the sentiments, than his voice also will associate its sound to the plaintive resignation of his gesture, and the result, both

in air and accent, will be the most moving resemblance of a heart-felt and passionate sorrow. Whereas, let him endeavour with all possible industry, so to sadden his voice, without a previous accommodation of his look, and his sinews, to the faintness of the image intended, his tone will be hard, austere, and unfeeling—and more and more remote from the true sound of distress, in exact proportion to the spring he had retained on his nerves, and the vigor that had over-animated his eye, or too ardently quickened his gesture.

APPLICATION III.

Of FEAR.

DEFINITION.

FEAR is Grief, discerning and avoiding Danger.

IT is an apprehensive, but unfinewed struggle, betwixt caution and despair: It cannot therefore be expressed but by a look alarmed and watchful, with a voice and air unanimated.

Take,

Take, for example of this passion, the following short speech, from *Clarence*, in Shakespear's *Richard the Third*.

"O! I have pass'd a miserable night!

"So full of fearful dreams! of ugly sights!

"That, as I am a christian faithful man,

"I would not spend another such a night,

"Tho' 'twere to buy a world of happy days!

"So full of dismal terror was the time!"

Here, an actor, who would impress his imagination with a natural idea of fear, will most effectually represent it, by assuming the same languor, in look and in muscles, that was just now described, as peculiar to *grief*. For then, if he would strike out, in an instant, the distinction by which fear is diversified from sorrow, let him only, in place of that resigned, plaintive, passive distress, that is proper to *grief*, add (without altering the relax'd state of his nerves) a starting, apprehensive and listening alarm to his look, keeping his eyes widely stretched, but unfixed; his mouth still, and open; his steps light and shifting,—yet, his joints unbraced, faint, nerveless. And, then will his whole air

express the true picture of Fear, and his voice, too, *found* it significantly.

But still—This caution let the thinking actor, forever, take care to remember.—

That he is not to begin to utter, even so much as a single word, till he has first reflected on, and felt the idea; and then adapted his look, and his nerves to express it. But as soon as this pathetic sensation has strongly and fully imprinted his fancy, let him then, and never a moment before, attempt to give the speech due utterance. So shall he always hit the right and touching sensibility of tone, and move his auditors impressingly; whereas, should he, with an unfeeling volubility of cadence, hurry on from one over-leaped distinction to another, without due adaption of his look and muscles, to the meaning proper to the passion, he will never speak to hearts; nor move himself, nor any of his audience, beyond the simple and unanimating verbal sense, without the spirit of the writer.

Besides the reputation of a fine and pathetic speaker, and a feeler and inspirer of the passions,

passions, he will derive another benefit and grace, from such a natural practice; for the time which it must necessarily take, so to conform his look and nerves to the successive changes of the passions, will preserve his voice, at every turn, by giving it due *rests*; allowing frequent and repeated opportunities for a recovery of its wasted strength, in easy and unnoted *breathings*. And yet, all such beautiful and *pensive pausing places*, will at the same time appear to an audience, but the strong and natural attitudes of thinking, and the inward agitations of a heart that is, in truth, disturbed and shaken. Whereas, the glib, round, rolling emptiness of an unpausing insignificance in speaking (far from painting, or resembling nature), represents no image at all, to a discerning audience, but that of a full player's memory; pouring out its over measure, with no meaning, from a voice that neither touches, nor is touched by character.

APPLICATION IV.

Of ANGER.

DEFINITION.

*ANGER is Pride provoked beyond Regard
of Caution.*

IT is a fierce and unrestrained effusion of reproach and insult: It must therefore be expressed impatiently, by a fiery propension in the eye, with a disturbed and threatening air, and with a voice strong, swift, and often interrupted by high swells of choaking indignation.

To explain this passion, two examples will be necessary; the first, not so much for containing the passion itself, as a great actor's rules, for feeling and expressing it with nature's spirit and propriety. And I do this right to Shakespear, with a double pleasure, as the instance carries with it a clear evidence, how much the play-house old tradition wrongs his memory; for they report him a performer of no power or compass, and but of low rate in his profession, as to *action*.

The

The second speech shall be for an example of the passion, with an explanation of two different modes, whereby nature has distinguished its expression.

Shakespear's comes first; and is, at once, a rule and example.

- " Now imitate the action of a tiger;
- " Stiffen the sinews, summon up the blood;
- " Lend fierce and dreadful aspect to the eye:
- " Set the teeth close, and stretch the nostril wide,
- " Hold hard the breath, and bend up every spirit,
- " To its full height."

It were impossible to draw a picture of *anger* more naturally, or an instruction more complete and clear for expressing it.

First, The sinews being braced strong, thro' all the joints of the body, the blood (as a consequence unavoidable) is *summoned up*, that is, impelled into violent motion.

Secondly, The look becomes adapted, and adds *fierceness* to the passion, by the fire that flashes from the *eye*.

Thirdly, The *setting* of the *teeth*, and wide expansion of the *nostrils*, follow naturally; because inseparable from an enraged bent of the *eye-brow*.

And,

And, Fourthly, The breath being *beld hard*, as interrupted or restrained by the tumultuous precipitation of the spirits, they must necessarily become inflamed themselves, and will communicate their ardor to the voice and motion.

And thus, this passion of Anger is *bent up* to its full height, as Shakespear, with allusion to the spring upon the sinews, hath expressed it.

I explain this passage to demonstrate his great skill in acting: and in hopes, the players' observation that this favorite genius of their own profession had ideas of the art (so plainly founded on the very principles sustained in this essay), will recommend it with more weight from the partiality of their affection.

But to return to my own notes. It here deserves reflexion, by how very small a separation nature has disjoined the out-lines of two passions, seemingly the least conformable to one another. Few would imagine, that the lineaments of Joy and Anger should unite in any point of strong resemblance! And yet, it is evident, they only differ

differ in a change of look: For, as to the intensely bracing up the nerves, *that* is the same, exactly, in both passions, and the sole distinction lies in this:—a *smile* upon the eye, in bodies strongly-braced, compels the voice to sound of Joy—while *frowns*, in the same eye (without the smallest alteration of muscles), immediately transform the gay sound to a dreadful one.

The second speech, which will be necessary, to explain the natural difference above declared, relating to *two modes* of Anger, may be taken from the *Orphan*; and it is *Chamont* who speaks.

———“ I say, my sister's wrong'd;

“ *Monimia*—my sister: born, as high,

“ And noble, as *Castalio*. Do her justice,

“ Or, by the gods! I'll lay a scene of blood,

“ Shall make this dwelling horrible, to nature:

“ I'll do't.—Hark you, my lord!

“ —Your son—*Castalio*—

“ Take him to your closet, and there, teach him manners.”

Though the passion, throughout all this speech, is furious and intemperate Anger, yet nature has divided it into two such different tones of utterance, that though it would be impropriety, to a degree of folly,

to pronounce that part foregoing the star, in the sixth line, any other way, than with a fierce, vindictive air, and voice high raised, insulting, and impatient—The remainder (from that star) must, on the contrary, be expressed, by affectation of a low, constrained, and almost whispered composure, concealing a slow, smothered, inward rancor, by a muttered, ironical repression of the voice, strained through the teeth, in a pretended restraint of indignation. And when, from such reliefs, as it were of passion, the rage breaks out again into shrill and exclamatory loudness, the representation becomes movingly varied, and natural; and the voice seems to preserve a kind of musical modulation, even in madness.

APPLICATION V.

Of PITY.

DEFINITION.

PITY is active Grief for another's Affliction.

IT is a social sadness of heart, propelled by an auxiliary disposition of the spirits, giving

giving tension to impressed and straining muscles: It cannot therefore be expressed, but by a look of sorrow, with a braced and animated gesture.

Take the following example, from *Belmour* in the *Fatal Extravagance*.

- 
- “ Oh! could I feel no misery but my own,
 “ How easy were it for this sword, to free me,
 “ From every anguish that embitters life!
 “ —But, when the grave has given *my* sorrows rest,
 “ Where shall my miserable *wife* find comfort?
 “ Unfriended, and alone, in want’s bleak storm,
 “ Not all th’ angelic virtues of her mind
 “ Will shield her from th’ unpitying world’s derision.
 “ Can it be kind, to leave her so exposed?”

If an actor should endeavour to touch the expressiveness of the passion conceived in this speech, without having previously adapted his look to the sensation peculiar to pity, he would never (though his voice were the finest and most musical in nature), be able to succeed in his purpose: for, his tone would be sometimes too earnest, and sharp, and sometimes too languid, and melancholy.—But let him, first, strain his muscles into the tension, above required for expression of *joy*, and if, then, he add the look that is proper to *grief*, the result of

this mixed co-operation of contraries (of a visage peculiar to sorrow, with a spring on the muscles adapted to joy) will immediately produce the gesture, the voice, and the feeling expression of *pity*.—And the more strongly he braces his nerves, in opposition to the distress that relaxes his look, the more beautifully will he touch the concern, till his utterance paints it, as one may say, to the ear.—For, by effect of a struggle, that will be formed in his mind, between the grief, that has softened his eye, and the force, that invigorates his muscles, there will arise a pathetic and trembling interruptedness of sensible sound, that must affect a whole audience, with a participated concern in the passion.

APPLICATION VI.

OF SCORN.

DEFINITION.

SCORN is negligent Anger.

THAT is, anger against objects, which excite no esteem: It is therefore unbraced
into

into easiness. See an example in the following answer of *Bajazet* to *Axalla's* declaration, from *Tamerlane*.

“ Bear back thy fulsome greeting, to thy master;

“ Tell him, I'll none on't. —

“ Had he been a god,

“ All his omnipotence could not restore

“ The radiancy of majesty eclips'd.”

“ For ought besides, it is not worth my care:

“ The giver, and his gifts are both *despis'd*!”

In this speech, the beginning and the end contain manifest scorn: But, in the middle part, which is therefore distinguished between two stars, the passion rises into nervous and exclamatory violence.

All the rest, to be rightly expressed in the acting, will require the seeming contrast of an unfinewy slackness of muscles, to a look that flames with anger and insult.

There is, however, and a skilful actor will always remember to note it, a gayer and very different species of *scorn*, on less solemn occasions, where the lowness of figure, or of power, in some slight, insignificant subject, or the unalarming impertinence of some vain, but not dangerous levity, only calls for a contempt, unconnected with anger.

anger. And this lighter expression of scorn will be hit most effectually, by preserving the same disposition of muscles, that was required in the other—but accompanied by a look that is smiling and placid, instead of the frown that took place in the former.

APPLICATION VII.

Of HATRED.

DEFINITION.

HATRED is restrained, yet lasting Anger.

IT is a close, abhorrent, hostile disposition of the heart, averted by ill-will, but guarded by precaution: To express it rightly, it demands a look of malice, with a gesture of restrained impatience.

Bajazet, will give example in another speech, concerning *Tamerlane*.

“ The *Tartar* is my bane—I cannot bear him,

“ One heaven and earth, can never hold us, both.

“ Still shall we hate, and, with defiance deadly,

“ Keep rage alive—till one be lost, forever.

“ As if two suns should meet, in the meridian,

“ And strive, in fiery combat, for the passage.”

Unless

Unless an actor has accustomed his reflexion to examine distinctions in passion, he will be surprized to be told in this place, that there is no other difference but the turn of an eye, in the expression of *hatred* and *pity*. Yet his experience will find it a palpable truth. For, first, pity, and hatred, both of them, require the same intense brace upon the joints and sinews; and then, the characterizing distinction between them, is this: (I mean *only* what regards their *expression*, that is, the outward marks they impress on the body)—Pity, by a look of inclination, implies affection, and desire to relieve: whereas, Hatred, by averting the visage, and accompanying that look of abhorrence with gestures of malice and disapprobation, proclaims animosity, and purpose of mischief. The nerves must be braced in both passions alike; because Pity is earnest, and Hatred is earnest; and therefore the muscles, to express either passion (however opposite they may seem to each other), must be springy, and bent into promptitude.

But

But the look must be different in each; because Pity is earnest for *beneficence*; and, therefore, the eye (which is the shew-glass of the soul) must be impressed with ideas of *goodness*: whereas Hatred is earnest for *mischief*; and the eye must, in consequence of a malignant intent in the will, reflect an image of meditated *evil*.

APPLICATION VIII.

Of JEALOUSY.

DEFINITION.

JEALOUSY is doubtful Anger, struggling against Faith and Pity.

IT is a painful softness in the heart, resisted by a vindictive disposition in the spirits: It cannot, therefore, be expressed without a doubtful variation both in look and air, divided and suspended betwixt wavering passions.

But, there are two degrees of Jealousy, and they require different modes for their expression.

So

So that two examples will be necessary; and *Othello* will supply us with them both.

We shall see in this that follows, that first stage of jealousy, which is alarmed, but *doubtfully* suspicious; and not, yet, confirmed into the violence of positive *belief*, and its warm consequences:

——— “Why dost thou echo me?”

“As if there were some monster in thy thought!”

“Too hideous to be shewn!—Thou dost mean something

“—I heard thee say but now, thou lik’st not *that*!”

“When Cassio left my wife.—What did’st not like?”

“And, when I told thee, that he was my *friend*,

“And went a *wiping* for me—with thy brow

“Bent and purs’d up, thy answer was—*Indeed*!”

“If thou dost love me, tell me—what thou thought’st.”

For expressing, in a natural manner, these unfixed, apprehensive, reluctant, first dawnings of jealousy, the brace upon the nerves must be but comformable to the unsettled idea. It must be half bent, and half languid. The look, too, under the same inconclusive alarm, must act its part with the indolent muscles; that is, it must partake of two opposite passions; Anger, as disposed to catch flame, under sense of such injury; and Pity, as unwilling to give way

to distrust, against an object so endeared by affection.

The other species, or rather degree of this passion, is, where Jealousy extracts confirmation, from appearances, which concur toward a *proof*.

In this case, the nerves must assume the strong brace, that is proper to Anger : And the look must express a turbulent *mixture* of anguish, from a struggle between fury and sorrow. See *Othello* again.

“ I think my wife is honest—and think she is not !

“ I think that thou art just, and think thou art not !

“ I’ll have *full proof*.—My name, that was as fresh,

“ As chaste Diana’s face, is, now, grown black—

“ Like my own visage !—If there be cords or knives,

“ Poison, or fire, or suffocating streams,

“ I’ll not endure it.—Would I were satisfy’d.”

We see in this speech, *doubt* inflamed into agony. It is still, indeed, distrust ; but it is, at the same time, indignation and bitterness.—And this is the utmost pitch whereto Jealousy (as Jealousy) can by nature extend itself.—For the least step beyond it, is Anger ; which unless mixed with, and restrained by, some tempering conceit of uncertainty, is no longer the
Jealousy

Jealousy we are considering, but a distinct and new passion; the effect, it is true, of the former; yet, itself quite of a different species.

So that Jealousy can be divided no farther, than into the two foregoing distinctions.

APPLICATION IX.

Of WONDER.

DEFINITION.

WONDER is inquisitive Fear.

IT is an ebb of spirits rushing back upon the heart; but leaving an alarm upon the muscles, that invigorates them towards defence and opposition. No actor can imitate this passion with its natural propriety and force, without dividing its idea into the two following degrees of distinction:

The first degree is *amazement*—the second is *astonishment*.

In *amazement*, the conception catching alarm from the image of something strangely or unnaturally terrible, the nerves, upon a start of apprehension, brace, at once, into

an involuntary rigor of intenseness, under a defensive disposition of the will, that would resist and repel the object.

But, in *astonishment*, the recoil of the animal spirits, hurried back in too precipitate a motion, drives the blood upon the heart with such oppressive redundancy, as, retarding circulation, almost stagnates the vital progression; and, arresting the breath, eyes, gesture, and every power and faculty of the body, occasions such an interruption of their several uses, as would bring on an actual *cessation*; but, that the reason, struggling slowly to relieve the apprehension, gives a kind of hesitative articulation to the utterance, and a gradual motion and recovery to the look, the limbs, and the countenance.

In the following lines, from *Hamlet*, we shall see an instance of the first degree of Wonder; while it reaches only to *amazement*; and suspends, not stagnates, the free motion of the blood and spirits:

“O, day, and night!—but this is woud’rous strange!”

And, again:

“Angels! and ministers of grace! defend me!”

“Be thou a spirit of light—or goblin damn’d;

“Bring

“ Bring with thee airs from heaven, or blasts from hell ;

“ Be thy intents wicked or charitable ;—

“ Thou com’st in such a questionable *shape*,

“ That I *will* speak to thee !”

There is manifest, in the beginning of this *speech*, the starting spring upon the nerves, that follows the first shock of apprehension.

In the middle is discerned, as plainly, the slow, struggling, reasoning recollection of the shaken understanding.

And in the two concluding lines, the resolution of recovered firmness, to examine and determine stedfastly.

But in examples, where the passion rises to *astonishment*, as in this below, from *Belmour* ; see an almost total deprivation, for the time, of all the powers of sense and motion ; except only, that, exerted reason, laboring against oppressive congelation, barely seems to hold breath in, by force, and make life sensible.

—“ I feel my blood

“ Cool and grow thick ; as melted lead flows heavy,

“ And hardens in its motion.—A little longer,

“ And I, who have a heart already marble—

“ Shall petrify throughout—and be—a statue.”

It

It would be impossible, after an actor had conceived an Idea correspondent to the picture, in the words in this, not to impress every lineament of the passion upon his look, and every attitude of it upon his gesture; and then, the tone of his voice, concurring, cannot fail to sound the slow, conflicting struggle of *astonishment*.

APPLICATION X.

Of LOVE.

DEFINITION.

LOVE is Desire kept temperate by Reverence.

IT is expanded softness, in the heart; indulged attachment, in the fancy; and an awe (from fear to be distasteful where we wish to please), upon the spirits. It can never, therefore, rightly be expressed, without a look of apprehensive tenderness, that softens a high-braced and animated air, and casts a modest cloud of diffidence over too quick a sense of transport. And thus we are come, at last, to a passion, the true name

name whereof might be *Legion*; for it includes all the other, in all their degrees and varieties. It has therefore been postponed, and kept to bring up the rear; tho' from the weight and extent of its influence, it ought to have taken place in the front of the number.

There is, however, independent of its auxiliary and occasional passions, a distinct air, gesture, look, and manner of speaking, peculiar to Love, in its serene and unruffled impressiveness. And because there are not many actors, in whom nature has done all that appears necessary, for expressing the genteelness and the softness, together with the freedom and the fire, which unite their contraries, of setting off the spirit of this passion, it is necessary to reflect a little on the reason, why it is common to see Love unfeelingly, affectedly, and even ridiculously acted in our theatres.

The lazy cause is, want of *tenderness*, or at least of *application*, to conceive the true idea. For this passion, more than any other, lends a tongue to every look, and sheds an eloquence on every motion. It cannot
bear,

bear; then, a cold, formal emptiness; a big, broad, mellow troll of smooth, unanimated wordiness. It asks for *soul*, in thought, air, movement. It exacts such strict confederacy between the heart, the mien, the eye, and tongue, that it disdains to pardon a bold, voluble, and lecture-like (however musical and sounding) insignificance.

The idea then to be conceived by one, who would express Love elegantly, is that of Joy, combined with Fear.

It is a conscious and triumphant swell of *hope*, intimidated by respectful apprehension of offending, where we long to seem agreeable. It is the exhalation of a soft desire, which, to the warmth inspired by wishes, joins the modesty of a submissive doubtfulness.

It is complaint, made amiable by gracefulness; reproach, endeared by tenderness; and rapture, awed by reverence.

Without a previous fixed idea of the passion, in this native light, the finest of all human voices would in vain attempt to touch it tenderly. And this might be immediately

mediately found evident to the attentive actor's ear, in making trial on some speech, like this of *Edgar*, in the Tragedy of *Athelwold*.

"Why have those piercing eyes, so ill distinguish'd

"The reverence of my ardor?—License and Freedom,

"Would, in *your presence*, be dissolv'd to *awe*,

"And flow in sighs, to soften you.—This hand!

"Oh! give it me—and I will swear, upon it,

"That my charm'd spirits never rose, till now,

"In such a tide of ecstasy!—that heaven

"Has left your *sex* in shade, to light up *you*,

"With every grace, that swells desire in mortals,

"Or gives your *guardian angel* pride, to view you!"

be/ Here, if the nerves are braced, with proper warmth, to the high pitch of Joy, and the inclining *look* divided, gracefully, betwixt a tender *fear*, and a triumphant *pleasure*, every accent will confess the passion, in a soft, impressive touchingness. Whereas, without such previous disposition for attaining the *idea*, the vague, undirected tone, would sometimes found too faint, sometimes too harsh; and always insincere, declamatory, and unstriking.

I have done with the application of the general Principle to Particular Examples of the Passions.

I proceed to a justification of the mechanism in the rules foregoing, by demonstrating its foundation on clear, natural causes.

I will only interpose a short digression for discovering the reason, *why* it is so rare to see an actor elegantly qualified to represent a Love part on the theatre.

I said before, and shall produce the proof immediately, that Love includes, occasionally, all other passions.

He, then, who is not master of a power to represent them ALL, in the distinct propriety of *each*, must, of necessity (so far as his defect in any one of them extends), be found an incomplete and disapproved sustainer of a Lover's character.

And that every other of the Passions hitherto described, occurs, occasionally, in that comprehensive *one* of Love, see proofs in these plain instances:

An Example of Joy in Love.

Thou art a cold describer!—oh! the day!

The dear remember'd day! when, at the altar,

Where, in thanksgiving, I had bow'd to heaven,

Heaven seem'd descending on me—my rais'd eye

Met her flash'd charms, amidst a gazing crowd,

Who, from the scaffolded cathedral's sides,

Pour'd

Pour'd their bold looks upon me.—Greatness and languor
Flow'd, in a soften'd radiance, from her mien,
And kindled every shrine with new divinity!
Sweetness sat smiling on her humid eye-balls,
And light-wing'd fancy danc'd, and flam'd, about her!

An Example of GRIEF in Love.

Oh! what a dreadful change, in my poor heart!
Has one weak moment made!—scorn'd, like the vile,
Dishonor'd, infamous, expell'd forever,
I must become a wand'rer, round the world;
Meet cold, and hunger; poverty, and shame;
Anguish and insult—Better all, than *man*!
The faithless murd'rer, *MAN*!—What am I doom'd to!
Whom have I trusted!—oh! revenging heaven!
See my distress, and punish me with more.
I cannot be too wretched.—Begone, deceiver.
I would not curse thee—I will not wish thee pain:
But never, never, let me see thee, more!

An Example of FEAR in Love.

She's gone—and I am left, to walk the world,
Like a pale shade, that shuns the paths of men.
Light searches me too deep; my conscious soul
Starts inward—and escapes the eye of day.
Oh! bosom peace, now lost!—were there, in guilt,
No weight more painful, than this lour of brow,
Yet, shun it all,—you, who have hearts, like men—
That you may raise the front, and look, like virtue.

An Example of ANGER in Love.

Patience!—curse patience—why dost thou talk of patience,
With the same breath, the same cold, tasteless calmness,
That spoke *distraction* to me? Hast thou not told me,
That she confesses it? that this proud beauty,

This haughty, fierce, disdainful, marbly virtue,
 That scorn'd my honest passion—this austere frowner !
 Has been—perdition on the name ! 'twou'd choak me.
 Hast thou not fir'd me, with the basest truth,
 That ever stung the heart of a fool lover ?
 And dost thou talk of patience !—give it to statesmen ;
 I spurn the servile lesson.—Patience, said'st thou ?
 Rage and despair have broke upon my soul,
 And wash'd away all patience.

An Example of PITY in Love.

When the blood boils, and beauty fires the soul,
 What will the tongue not swear ? discretion, then,
 Does, with a peacock's feather, fan the sun.
 Yet, in the midst of all my wild desires,
 Thou wert the warmest wish my heart pursu'd.
 My love, to thee, was permanent, and strong.
 Thy beauties were my waking theme—and night
 Grew charming, by soft dreams of thy perfection.
 Still, I regard thee, with the same desires ;
 Gaze, with the same transporting pity, on thee,
 As dying fathers bless a weeping child with.

An Example of SCORN in Love.

Yes ! *virtue* !—thou hast every well-known virtue,
 That thy whole sex is fam'd for :—kind, soft virtues !
 Spleen, affectation, pride, ill-nature, noise,
 Lightness in reason, insolence in will ;
 Giddy ambition's ever-varied whirl :
 Wishes, that change, till ev'n distaste grows pleasing,
 And tenderness, all tir'd, makes room for fury.
Virtues ?—immortal gods !—your best-weigh'd virtues
 Serve but to smile deceit, from heart to heart,
 Till, for your idol, dear variety !
 Loathing an angel's form, you grasp a devil's !

An

An Example of HATRED in Love.

Bane of my peace, life, fame!—my sick'ning soul
 Shrinks with indignant shame from her idea!
 All that she once betray'd me to believe,
 Turns poison on my fancy. Each loath'd beauty,
 Serves but to feed the fire with which I hate her.
 I know her to the heart; I see her, now,
 Not thro' her smiles—I reach her thro' her falsehood,
 View her, all black with guilt; all base with infamy.
 Light, and elusive, as the wand'ring fires,
 Which gleam, destructive, on the edge of night,
 And tempt, to way-laid fens, the flatter'd traveller.
 Oh! I could curse her all-bewitching charms,
 That (shun'd and *hated*) still persist to hold me,
 And hang their drowning grasp about my fancy.

An Example of JEALOUSY in Love.

But why, and whence, her tears? those looks? her flight?
 That grief, so strongly stamp'd on every feature!
 If it has been that *Frenchman*—what a thought!
 How low, how horrid, a suspicion, *that*!
 The dreadful flash, at once, gives light, and kills me.
 An infidel! a slave!—a heart, like mine,
 Reduced to suffer, from so *vile* a rival!
 But tell me, didst thou mark them, at their parting?
 Didst thou observe the language of their eyes?
 Hide nothing from me.—Is my love betray'd?
 Tell me my whole disgrace.—Nay! if thou tremblest,
 I hear thy pity speak, tho' *thou* art silent.

An Example of WONDER in Love.

I stand *immoveable*—like senseless marble!
 Horror had frozen my suspended tongue,
 And an astonish'd silence robb'd my will

Of power to tell her—that she shock'd my soul.
 Spoke she to *me*! sure I misunderstood her!
 Could it be *me*, she left!—what have I seen!
Crasmin! what a change is here! she's gone!
 And I permitted it—I know not *how*.

An Example of LOVE, unmixed and solitary.

Oh! let them never love, who never try'd.
 They brought a paper to me to be sign'd:
 Thinking on *him*, I quite forgot my name;
 And writ, for *Leonora, Torrismond*.
 I went to bed, and, to myself, I thought,
 That I would think on *Torrismond* no more.
 I clos'd my eyes, but could not shut out *him*.
 Tumbling, I try'd each downy corner's aid,
 To find if sleep was there; but sleep was *not*.
 Fev'rish, for want of rest, I rose, and walk'd,
 And by the moonshine, to my window, went:
 There, hopeful, to exclude him from my thoughts,—
 But, looking out, upon the neighb'ring plains,
 Soft sighs, unsummon'd, whisper'd to my soul,
 There fought my *Torrismond*.—

I believe, that it remains evident, by this time, that the LOVER's comprehends *all* serious dramatic characters, that an actor can expect to shine by. Let us cease, then, to wonder, that we can so seldom see it touched upon the theatres.

And, now, we will consider the *natural foundation* of that mechanism, in the art described,

described, whereby the springs are moved,
to represent the passions outwardly.

It will have been observed, that their specific differences are far from being so remote, as the repugnance of the passions would appear to place them.

See this in all the TEN Examples.

Joy is expressed by muscles intense, and a smile in the eye.

Anger, by muscles intense, and a frown in the eye.

Pity, by muscles intense, and a sadness in the eye.

Hatred, by muscles intense, and aversion in the eye.

Wonder, by muscles intense, and an awful alarm in the eye.

Love, by muscles intense, and a respectful attachment in the eye.

Grief, by neither muscles nor eye intense, but both languid.

Fear,

Fear, by muscles and look both languid,
with an alarm in eye and motion.

Scorn, by muscles languid, and neglected,
with a smile in the eye, to express the
light, or a frown in the eye, for the *serious*
species

Jealousy, by muscles intense, and the look
pensive; or the look intense, and muscles
languid, interchangeably.

And, if the natural causes of such near re-
semblance, in the mechanism of opposite
passions be inquired into, they will all
be *evidently deduced from the reflections*
following.

QUESTIONS and ANSWERS

*Demonstrating the natural Causes of the Me-
chanism in the Rules foregoing.*

QUESTION I. Why is Joy expressed by muscles intense,
and a smile in the eye?

Answer. Joy is pride possessed of triumph. . Pride and triumph
give inflated ideas, and high-raised and bold conceptions.—
But the muscles must be intense when they express elevation;
because relaxed nerves are peculiar to depressed conception.
And

And the eye must be smiling, before it can paint satisfaction : because a frown would imply discontent ; and to conceive Joy, with displeasure, is a false, because, an unnatural *impression*.

Quest. II. Why is Anger expressed with muscles intense, and a frown in the eye ?

Ans. Anger is pride provoked beyond regard of caution—Uncautious pride exults in menaces and arrogance.—But, neither arrogance nor menaces can consist with relaxation of the nerves ; because, slack muscles, are a consequence of weak and faint, not boastful and avowed ideas. The eye, too, in this passion, is over-clouded by a frown ; because, it catches sense of indignation, from vindictive and distasteful images ; and not to show that outward mark of the mind, agitation, inwardly, would be assuming a *DISGUISE*, to cover sensibility ;—a prudence, never natural in anger ; because, its great characteristic property, is rash and open insult.

Quest. III. Why is Pity expressed by muscles intense, and a sadness in the eye ?

Ans. Pity is active grief, for another's afflictions. But we can never sincerely *mourn* distresses when we do not feel them touchingly.—Whatever we so feel, we *look*—by natural inclination, and necessity. No visage, but a *sad* one, therefore, can consist with the distress of pity.—But the muscles, to express this passion, must be braced ; because, whatever we pity, we intensely wish to give relief to ; and, since the will, when active, compels active fibres ; it remains a natural consequence, that this seeming contrariety between the gesture and the look, is the true medium to express compassion ; for being nature's own effect, when she impresses marks of pity, in her usual manner ; art, assuming the same outward springs to work by, cannot fail to represent *her*, with *exactness*.

Quest. IV. Why is Hatred expressed by muscles intense, and aversion in the eye?

Ans. Hatred is restrained, yet lasting anger. Anger inflames the will, and as the will, becoming active, actuates the *muscles*, they must necessarily be strained hard; and prompt to violent exertion, when they would express this passion properly. But then, as it is anger not thrown out, but patient, covered, and restrained; the *eye* withdraws itself from a distasteful object, to imply *aversion* in restraint of fury. And herein consists the natural distinction that paints Hatred, on the *outward* lineaments.

Quest. V. Why is Wonder expressed by muscles intense, and an awful *alarm* in the eye?

Ans. Wonder is inquisitive fear. As it is inquisitive, it is steadfast, and demands firm muscles.—But as it is fear, it cannot justly be expressed, without the marks of apprehension, and alarm—Were this alarm ~~too~~ too-disturbed ~~and~~, full of motion and anxiety; it would paint Fear, instead of Wonder; and would carry no consistence with braced muscles. It is, therefore, firmly nerved, because inquisitive with purpose of defence: And so, this application of *alarm*, with resolution to examine steadfastly, must constitute a nervous, awful, fixed attentiveness; and give the picture of the passion naturally.

Quest. VI. Why is Love expressed by muscles intense, and a respectful *attachment* in the eye?

Ans. Love is desire kept temperate by reverence—Desire must be attached; and as, in love, its object is a visible one, desire of objects visible must shew itself, most plainly, in the eye.—But then, our fear to give distaste, attempering desire with *reverence*, creates respectful softness in the look and attitude. And this external softness being strengthened, by
an

an inward brace upon the nerves (the natural consequence of hope and joy), enlivening reverence by effusion of a sparkling pleasure, there is transmitted to the eye, the ear, and heart, of an attentive audience, the same impression, ^{by} which the actor's spirits are impelled ~~by~~.

Quest. VII. Why is Grief expressed by neither muscles or look intense, but *both* languid?

Ans. Grief is disappointment void of hope. But muscles braced intense imply hope strongly; and a spirited vivacity in the eye is the effect of pleasure and elevation.—These are naturally consistent with a passage that *depresses*, which grief manifestly does: Because, depression slackens all the nerves, nerves unbraced deject the look, and air, in necessary consequence; and, therefore, a relaxed mien, and languid eye, must form the *truest picture* of a *natural sorrow*.

Quest. VIII. Why is Fear expressed by languid look and muscles, with *alarm* in eye and motion?

Ans. Fear is grief discerning and avoiding danger.—As it is grief, it must depress the spirits, and unbrace the muscles; whence the languid air becomes adapted and characteristic.—But, as it is a grief, not careless and resigned, but apprehensive, fugitive and starting, it demands a lightness in the motion, with a watchful, though unanimated sharpness in the eye; because, the fancy has conceived idea of threatening mischief; but the object, overcharging the imagination, has relaxed the unconcurring fibres into a debility, unable to obey the will, which, therefore, but *evades*, and not *resists* the danger.

Quest. IX. Why is Scorn expressed by languid muscles; with a *smile* upon the eye in the light species, or a *frown* to hit the serious.

Ans. Scorn is negligent anger. It insinuates, therefore, by a voluntary slackness, or disarming of the nerves, a known, or a concluded absence of all power in the insulted object, even to make defence seem necessary.—And the unbraced muscles are assisted in this show of contemptuous disregard, by an affected smile upon the eye; because slack nerves, if, at the same time, the look were also languid, would too much resemble *sorrow*, or even *fear*; whereas, the purpose is disdain and insult—And though in more provoking, *serious* cases, where the scorn admits disturbance, it assumes some sense of *anger*; it must, still, retain the slack, unguarded languor on the nerves, lest it should seem to have conceived impressions of some estimable, or important weightiness, where its *design* is utter disregard and negligence.

Quest. X. Why is Jealousy expressed by muscles intense, and the look pensive—or by the look intense, and *muscles languid*, interchangeably?

Ans. Jealousy is doubtful anger struggling against faith and pity—It is a tenderness resisted by resentment of suspected injury; and thence, the *nerves*, braced strong, imply determination of revenge and punishment.—While, at the same time, a soft, pensive hesitation in the eye, confesses a reluctance at the heart to part with, or efface, a gentle and indulged idea.

Sometimes again, it is rage at a concluded infidelity—And then the eye receives, and flashes out the sparklings of inflamed ideas; while the muscles, counteracting the will's violence, from a repressive disposition of the heart, grow slack, and lose their spring; and so disarm, or mollify, enraged imagination.

And from this unsettled wavering in the ballance of the purpose, where the heart and judgment weigh each other, and both scales, by turns, preponderate, is deduced a *glowing* picture of this passion.

I have

I have travelled, now, through ten pathetic stages, where an actor must not stop for rest, as in his other journies, but for labor; and such a labor will he truly find it (if he enters naturally into the demand of those strong passions), that neither mind nor body can be capable of chusing a more healthfully-fatiguing exercise.

And this remark brings into my remembrance, a great and general mistake among the players, at *rehearsal*, where it is their common practice to mutter over their parts inwardly, and keep *in* their voices, with a mis-imagined purpose of preserving them against their evening *acting*—Whereas, the surest, natural means of strengthening their delivery, would be, to warm, de-phlegm, and clarify the thorax and wind-pipe, by exerting (the more frequently the better) their fullest power of utterance; thereby to open and remove all hesitation, roughness, or obstruction, and to tune their voices, by effect of such continual exercise, into habitual mellowness, and ease of compass and inflexion; just from the same reason, that an active body is more strong and healthy, than a sedentary one.

THE END.

ANALYSIS.

Passion of		Definition	Reference	Description
		Page	Page	Page
ANGER is expressed by	Muscles intense	22	23	22
	A frown in the eye	-	25	
FEAR by	Look and muscles languid	18	19	18
	Alarm in eye and motion			
GRIEF by	Muscles languid	16	17	16
	Eye languid	-		
HATRED by	Muscles intense	30	30	30
	Aversion in the eye	-		
JEALOUSY by	Muscles intense	32	34	32
	Look pensive; or, interchangeably, wish			
	Look intense		33	32
	Muscles languid			
JOY by	Muscles intense	11	12	11
	Smile in the eye	-		
LOVE by	Muscles intense	38	41	38
	Respectful attachment in the eye	-		
PITY by	Muscles intense	26	27	26
	Sadness in the eye.	-		
SCORN by	Muscles languid, & in neglect	28	29	28
	Smile, for the light			30
	Frown, for the serious kind			29
WONDER by	Muscles intense	35	36	35
	Awful alarm in the eye	-	37	

D I X W E L L,

PRINTER and STATIONER,

No. 148, ST. MARTIN'S LANE,

(The third House on the left Hand from *Charing Cross*),

Serves Gentlemen, &c. with all Sorts of

News Papers, Magazines, Periodical Publications, &c.

In Town and Country, with the utmost Punctuality, viz:

DAILY PAPERS.	Middlesex Journal English Chronicle	Miller's Mercury Westminster Journal British Spy Owen's Chronicle London Intelligencer
Daily Advertiser Gazetteer Public Advertiser Morning Post General Advertiser Morning Chronicle Public Ledger London Courant	EVENING PAPERS, <i>Mon. Wed. & Fri.</i> London Packet Lloyd's Evening Post <i>Tuesday & Saturday.</i> London Gazette <i>Wednes. & Sat.</i> Le Courier de l'Europe	MAGAZINES. Gentleman's London Universal Lady's Town and Country Theatrical Westminster Gospel, &c.
EVENING PAPERS, <i>Tuesf. Thurs. & Sat.</i> London Evening Post St. James's Chronicle London Chronicle General Evening Post Whitehall Evening Post	WEEKLY PAPERS. Craftsman Bingley's Journal Baldwin's Journal	Monthly Review Critical Review London Review

N. B. PRINTING in general.—STATIONERY of all Sorts,—BOOKS neatly bound, &c.

Of whom may be had,

— I. —

Price 1s. 6d. (a new Edition, with Additions),

THE CATTLE-KEEPER'S ASSISTANT, or Complete Directory for Country Gentlemen, Sportsmen, Farmers, Grafiers, Farriers, Game and Cow Keepers, Horse Dealers, Carriers, &c. being a very valuable Collection of well authenticated Observations in the Choice of Cattle, and Receipts (made by Persons of Note and Experience) for the Cure of every Distemper incident to

HORSES, || COWS, || SHEEP, || HOGS, and
OXEN, || CALVES, || LAMBS, || DOGS.

(With Descriptions of the Symptoms).

To which are added, Strictures on the Management of Cattle, in order to a healthy Increase and Propagation of their several Species, and a Removal of the Maladies to which they are most liable.

By **JOSIAH RINGSTEAD**, Esq;

— 2. —

By the same Author, Price 2s. sewed,

A DIARY for Gentlemen, Sportsmen, Gardeners, Grassers, Game-Keepers, Cow-Keepers, Horse-Dealers, Carriers, Farmers, and Cattle-Keepers in general; containing perpetual Tables for keeping an Account of Laborers, &c. in the several Departments of Wilderness, Park, Pleasure and Kitchen Garden, and for the more readily stating the Number and Condition of Cattle, &c. viz.

SADDLE, COACH & CART HORSES; **SHEEP and LAMBS;**
COWS and CALVES; **DEER;**
BULLOCKS; **POINTERS and SPANIELS.**

With a Column for Observations on the Weather, and Space for Remarks.

— 3. —

Price 1s. 6d. (With the Head of the Author curiously engraved),

ANNET'S SHORT-HAND PERFECTED; containing plain and easy Instructions and Examples both to write and read; by a new Method, teaches to write every Word, and often whole Sentences, without taking off the Pen. This useful Art may be sooner attained from this Pamphlet, than from any Book hitherto published.

— 4. —

Price bound 2s.

CHAPMAN'S INTRODUCTION TO BUSINESS; or, The **TRADESMAN'S BEST ASSISTANT**, and **YOUNG MAN'S COMPANION;** containing, The most common Abbreviations of Words for the Dispatch of Business; proper Directions for addressing Persons of Rank and in Office; Variety of Receipts for Money, Goods, &c. Promissory Notes, Bills of Exchange, Bills of Parcels, and Book Debts; Directions for commercial and epistolary Correspondence, exemplified in familiar Letters; Various Orders for Goods, Letters of Credit, Invoices, &c. with useful Exercises, Disbursements, Weeks Expences, Goods bought, &c. A new Set of Questions to exercise the Learner in the Rules of Arithmetic; and a Sketch of Book-keeping.

By **THOMAS CHAPMAN,**

Author of the New Universal and Royal Spelling Book; the School Master's general Companion; the Writing Master and Scholar's mutual Assistant, &c.

— 5. —

A NEW UNIVERSAL ENGLISH DICTIONARY, to be completed in TEN Numbers (Price Sixpence each); comprehending, a full and clear Explanation of all common Words now in Use; Proper Names of Men, &c. Also, Names of Herbs, Plants, Flowers, Beasts, Birds, Fish, Insects, &c. With the most memorable Events in Civil and Ecclesiastical History, and their Eras; and the Names of all Cities and Places in Great Britain, with a concise Account of such as are famous and remarkable for Curiosity, Antiquity, &c.

By **CHARLES HENRY CHAMBERS, Gent.**